THE RAGTIMER

JULY
AUGUST 1970

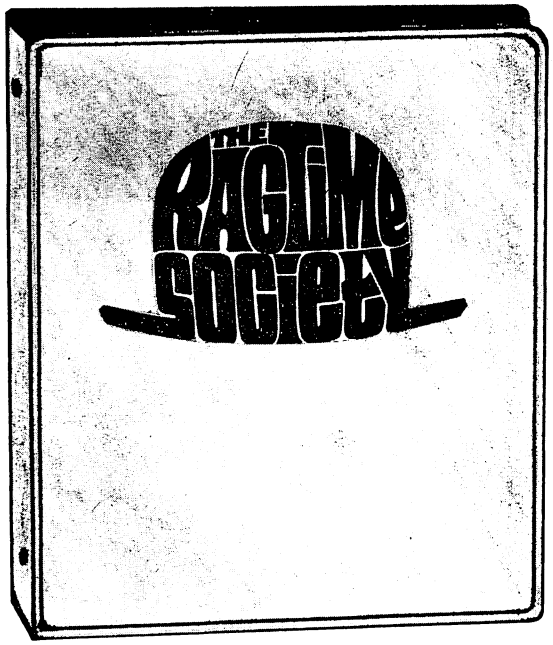
PUBLISHED BY

THE RAGTIME SOCIETY

DEDICATED TO THE
PRESERVATION OF
CLASSICAL RAGTIME

SPECIAL OFFER

RAGTIME SOCIETY BINDER



THE RAGTIME SOCIETY now has available for its members, a top quality , 3 ring, one inch, vinyl covered binder. The binder is a light beige colour with The Society "Hat" imprinted on the front. This is a handy way to store your copies of THE RAGTIMER.

PRICE ··· $2.50 PPD.

XXXX

THE RAGTIME SOCIETY

is a non-profit organization for people interested in Ragtime music. Services include the publication of this magazine; which is concerned with all phases of classic Ragtime, the re-printing of sheet music, and maintaining a stock of hard to find folios and books concerned with Ragtime. THE RAGTIME SOCIETY also records on its own label, bringing to its members performances of old and new Ragtime.

THE RAGTIME SOCIETY
EXECUTIVE

Jack Aldred
Anne Arpin
John Arpin
Jack Cuff
Jean Cuff
John Fairhead
Idamay MacInnes
Baron McCormick

RAGTIME...

UNDER YOUR HAT

Hey, didn't I see you at Mike Montgomery's Rent Party held in Detroit recently, wasn't it wild! There was Charlie Rasch rolling it out as usual, "Spider" Seeley with his usual problem, making one piano sound like two, Tom Shea banjoing up the music as well as 'Sister" Kate, Kerry Price telling us all about 'Ragtime Rosie', and a very exciting Ragtimer by the name of Bill Albright made us all put down our beers, on the table that is. John Arpin and Max Morath did duets that hushed the entire audience as they drank in these two artists ' music, and Mr. Eubie Blake was there to show them all how it is done. Mike- it was great, with any luck maybe the BASH will see a number of these same faces up at the upright again along with the other Detroit merrymakers.

Just in case you are not getting your mail as fast as usual please take note that the Canadian Post Office is being a little stubborn again, be patient! In any case how about telling your friends about us- maybe they might join our ranks on the membership roll. The more the "raggier". Tell them about the BASH as well (on the 24th of October in Toronto).

This , our fourth issue of THE RAGTIMER this year sees a new writer in the fold. His name is Dean Tudor and he has written a most interesting article on the preservation of sheet music, and he should know what he is talking about since he, and his wife Nancy, who you probably met at the Registration Desk at our 1969 BASH , are both professional librarians. Thank you Dean, (and I bet Nancy helped out too).

Keep in touch with us.

THE RAGTIMER is published six times per year by THE RAGTIME SOCIETY, P. O. Box 520, Weston, Ontario, Canada, for its members. All rights reserved. Reproduction in whole or in part without written permission of THE RAGTIME SOCIETY is prohibited. Membership, $5. 00 per year, includes all six issues for the current year.

THE PRESERVATION OF SHEET MUSIC

by DEAN TUDOR

In any discussion on the preservation of materials the key issue is the amount of use to which that material is subjected. Sheet music is rather heavily used, whether following the music of a classical work by reading the score or actually performing the music yourself. Also, the quality of the paper stock used for printing scores varies with the nature of the music, the expected use of the score (performance vs. following), and the time of paper production.

For quality reproductions, commercial presses generally favour classical scores, for these are referred to constantly. As they are performed a sufficient number of times, the sheet music must be of good calibre stock, usually with a high linen content. Binding, where it exists, is very sturdy and allows the score to open at a flat position. Popular music is usually published in loose sheets, although the longer compositions may be stitched and the significent scores for successful musicals or operettas may be bound in heavy pressboard covers.

Prior to about 1875, most paper was produced with a significant linen rag content, sometimes up to 90%. This gave the paper body and preservation qualities, seldom seen today. After 1875, the introduction of pulp (wood chips) and the processing or bleaching additive of sulphurus dioxide to the paper making process led to a cheap, efficient supply of paper that made viable the publication of many magazines and books (not to mention some sheet music hitherto uneconomic to produce). However, the paper deteriorated rather badly within decades (as a result of high acidity and exposure to air), as you can see if you have any material from the turn of the century. It became brittle and worn, started to crumble when the pages were torn, and the "horse glue" prevalent at the time became unstuck from the paper and the binding resulting in a snowfall of paper when the book was picked up by the spike or the flyleaf.

Both world wars did not aid paper making. Since it was in short supply, paper became thinner and more like newsprint, types were reduced a few points and margins shortened.

All of the above of course, was reflected in the sheet music business. For the future, a permanent-type paper has been developed, rather thick and creamy, that has little or no acidity, and will last over 500 years with normal wear and tear. A synthetic "permanent glue" has been developed (the same type as in paperback books), but binding remains about the same for there was never anything wrong with it. Original bindings were once made of tooled leather that fell apart after 200 years or so, but the modern day bindings of starched buckrum will last as long as the permanent-type paper will. Of course, nothing will ever beat sheepskin parchement which is still pliable after thousands of years.

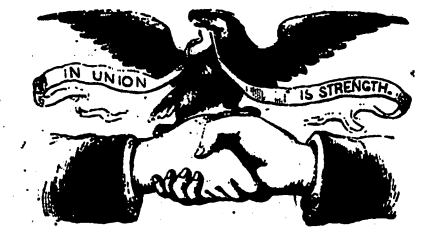
What has all this to do with sheet music? Nothing, except to state that little can be done to preserve the paper of the past except to place it in an oxygen-free cabinet and never touch it again.

What can be done about old sheet music? The problem of disintegration, yellowing, and curling can be solved in two ways. First, encase each page in a clear mylar film that can be glued together. Mylar will not cloud or disintegrate for hundreds of years. The music will be visible, although the pages will not be able to be rebound nor stuck together and mylar (for all its thinness) can be thick when used for a large number of sheets that must be played or read consecutively. Also, mylar and the special glue is expensive. The second alternative is to use xerography to make reproductions and lock up the originals if you wish to keep them. There is no problem with copyright if the date is more than 50 years old; or if the work is in the "public domain." Even if not, <u>one</u> reproduction is at least allowed provided that that reproduction is not sold. The advantage here is that you get good modern paper stock lasting for at least the next 40 years, good reproduction, and the possibility of annotating or editing the score without ruining the original. Binding is another problem (the xerographic process does not lend itself to reproducing signatures as signatures). but if you use it to perform, then you may have to turn the pages twice as much. In any case, xerography is an inexpensive solution for short scores.

What can be done about new or newer sheet music? The best advice is to visit any music libraries in your home town. Most public libraries have a music branch and most universities have a Faculty of Music with its attendant libraries. See the collections of sheet music. Ask the Librarian how he preserves the

material. Ask to see older scores (some may even have ancient scores of original Gregorian chants!). Generally, libraries will bind all their scores, either in buckrum or in pressboard covers, and will bind them so that they remain flat when opened. This is an expensive undertaking, averaging about $5.00 per score. The trick is to keep the material lying flat when opened. Because of the nature of the bindings, some libraries have a bindery on the premises. If so, then ask to see it. Maybe the Librarian can arrange a binding job for you for the nominal cost of materials and labour.

If you feel like binding your materials, ask the Librarian for the location of the nearest bindery that is a member of the Library Binding Institute. Some binderies offer shoddy services; an L.B.I. member will render good services. If anybody has any further questions on the preservation of sheet music, then write to the RAGTIMER or see your nearest librarian!



Dear Member,

The past eighteen months have been for THE RAGTIME SOCIETY quite fulfilling in terms of providing for the membership a dependable source of information on ragtime music. We of the Executive wish to thank you for your enthusiastic support; we have received many encouraging letters during the last few months praising the quality of THE RAGTIMER and THE RE-PRINT CLUB.

THE RAGTIME SOCIETY will continue to flourish with your encouragment. We ask of you, therefore, to demonstrate your keen interest in Ragtime and THE SOCIETY by being as prompt as possible in remitting your 1971 Membership Dues when requested. With the next newsletter a renewal form will be issued, please fill it out and return it to us with your dues so that you will be sure to receive all your newsletters without interuption.

Next year is shaping up already with a number of exciting projects in the works. In the meantime have a great summer and perhaps we will see you at the "Bash" on October 24th in Toronto.

Musically,

THE RAGTIME SOCIETY Executive

RECORD REVIEW

by
TEX
WYNDHAM

RBF 7 - 'The Piano Roll'. compiled by Trebor Jay Tichenor.

Side One - Machine Cut Rolls: Selections - Bubbling Spring, Southern Jollification, Beautiful Creole, Floreine, Let 'Er Go, Trail of the Lonesome Pine, Rag Medley, Sunburst Rag.

Side Two - Hand Played Rolls: Selections and Artists: Floating Down that Old Green River, by Pete Wendling; Something Doing, by Scott Joplin; Pianoflage, by Roy Bargy; Dardanella, duet by Ted Baxter and Max Kortlander; Sweet Georgia Brown, by Lee Simms; Jazz Dance Repertoire, by Pete Wendling; Satisfied Blues by Lem Fowler; Dr. Jazz's Raz-Ma-Taz, by James P. Johnson.

Available from: Record, Book and Film Sales, Inc., 121 West 47th Street, New York 38, New York.

This LP was issued quite some time ago, put out by a Company associated with Folkways Records, and, in fact, may no longer be a part of the current catalogue. Nevertheless, as it is the LP to have if you only want one piano roll LP, it is worth a special review now while some copies may still be kicking around.

Complete with interesting and informative liner notes by Trebor Tichenor, this LP is virtually a twelve-inch encyclopedia of the piano roll. Moreover, although the program has been chosen with care and skill to make a representative, balanced and enjoyable record, nearly everything on it will have some appeal to ragtimers.

Side One consists entirely of machine cut rolls. "Bubbling Spring" is an extremely florid period piece in a light classical vein, and 'Floreine' is a medium-tempo waltz. Both are enjoyable and interesting, but it is the other six tracks on this side that relate primarily to ragtime. "Southern Jollification!" has a type of pre-cakewalk flavor, and 'Beautiful Creole' is a delightful cakewalk with a haunting first strain.

'Let 'Er Go' is a brisk march that reflects ragtime's good spirits in execution of an extremely elaborate and exciting arrangement that virtually becomes an orchestration for one instrument. 'Trail of The Lonesome Pine' is fairly pedestrian in approach until it breaks into a brilliant last strain that is practically a mechanical jazz performance.

The side closes with two rags, first Max Hoffman's early 'Rag Medley' arrangement, which seems to plod along, and then James Scott's 'Sunburst Rag', which is somewhat better. Both tracks, however, make the listener sense Tichenor's point that, for all the skill put into their conception, the machine cut rags lack the interpretation and presence that the live performer gives them.

This difference becomes readily apparent when the record is flipped. All of the hand-played rolls have a relaxed, yet steady approach that is more exciting than the machine-cut sides. Moreover, embellished by the artists (the rolls by Johnson and Simms are obvious examples of this practice), the technique shown on these rolls is at an extremely high level indeed.

Perhaps the sole exception to this last point appears on the track likely to be of principal interest to ragtimers, Scott Joplin's playing of his own 'Something Doing' While the roll is played well enough, the performance lacks the spirit of the other hand-played rags and tends to reinforce reports that Joplin was not a strong performer. Lest this seems like complaining, let me hasten to note that the track is both interesting and valuable as one of the very few examples of Joplin's work; his use of fast left-hand runs, apparently characteristic of his playing, is particularly noteworthy as it marks a deviation from the printed score of his composition.

The other hand-played tracks range from excellent to fantastic. Wendling's two sides each have a solid out chorus, played with a stomping, raggedy approach. Bargy exhibits a bravura technique on his own composition, a first-class novelty solo of the period. Fowler's track walks a fine line between boogie-woogie and stride blues, with a satisfying result, and 'Dardanella' is a good change of pace (although it really doesn't seem to make as much use of the fact that there are two pianists at the keyboard as I thought it might).

The two best tracks are the ones by Simms and Johnson, Simms exhibits a fine technique and a light touch, and even manages to be considerably inventive despite the fact that the roll manufacturer apparently insisted that he stay reasonably close to the melody at all times. However, when Johnson, the 'father of the stride piano', comes on to close the LP, there's no question at all about who's in charge. With plently of swing and technique to spare, this roll provides additional support, if any is needed, for the statement that Johnson could do it all.

It should be noted, by the way, that the rolls on this LP are carefully recorded and played at proper speeds -- unlike many piano roll LPs which run the music through far too fast. The result is a remarkable degree of presence, even for the machine-cut rolls which never had a performer in the first place.

Moreover, the LP is put together in a way that amply demonstrates Tichenor's knowledge of and love for the piano roll. It is a joy throughout, and will not only delight all piano roll fans, but is just the Lp to introduce the neophytes to the world of the piano roll.

CATALOGUE NOTICE:

Re: CM-600 - Weeping Willow Rag
CM-606 - Euphonic Sounds

This sheet music is no longer available to us and we ask members to please strike it from their catalogue listings.

The following article is reprinted from "The PROGRESS MESSENGER"
Tacoma, Washington, March 13th, 1970

JOE JORDAN

MR. MUSIC OFFICER

Joe Jordan, one of Tacoma's leading senior citizens, who is master of the 88 keys and only last month had his 88th birthday is the only man in the history of this country to have the title of music officer in the military service.

Born in Cincinatti, Ohio in 1882, Joe was raised in St. Louis and has been in Tacoma since 1942. He has been an effective leader in the community with the U. S. O., a deputy sherrif with pierce county, an assignment in state attorney's office a real estate agent and a candidate for the office of state representative.

He has received the Tacoma award of good citizenship, an award for outstanding community service, as well as others which are not mentioned here.

Joe has a life long record of his acheivements in music. He related how as a child his mother made a great sacrifice to hire a German teacher to teach him violin and his older sister piano lessons. When Joe progressed to his sixth lesson so quickly his teacher was highly pleased until he reviewed the first lesson and found that Joe couldn't play the first note. He wore out his bow over Joe's head then took him to his mother and explained, "He never will be anything but a cheat. He'll never learn anything."

Joe through odd jobs around St. Louis obtained further study and later in New York he composed music and played in shows which lead to a European trip where he worked professionally and studied well. Upon returning to America he travelled west to Chicago and there was given the management of Robert T. Mott's Pekin Theatre, the first to be entirely staffed by Negros. He composed many hits which were published by the Pekin publishing company of Chicago. There he also built the Jordan building, at 36th and State streets and bearing his name.

At the height of his success Joe brought his mother to New York to hear him play and see the performance of his chorus, the Memphis Students at the Hammerstein's Theatre. After the performance when Joe asked her what she thought of the performance she replied, "Aw, son, you're just foolin' the white folks."

Later, when he took her to board the train for St. Louis and put five hundred dollars in her hand, she tucked the money carefully away and remarked, "I'm not going to spend a penny of this money. I'm going to keep it all for I know I'll need it some day to get you out of trouble. You ain't doin' a thing but foolin the public. This was said because she still remembered what his German teacher had said years ago.

In 1907, though white Chicago was not quite ready for boogie-woogie, it was more than ready for ragtime which was Joe's kind of music, Its earliest negro players who had already been performing in the district with the original African forms of the same rhymes had prepared the scene for the new-comers. Joe brought varied experience to the palatial new Pekin as the South Side showplace prepared the Negro district to become the jazz center of 1915-1925.

He was versatile; as early as 1900 he was not only fine ragtime pianist but also played violin and drums in the band. He could write an orchestration directly on the lined staves and have it ready in fifteen minutes.

He had organized the Memphis Students, a group of seventeen negro men and women, and they made their debut at Proctors Twenty-third Street Theatre in the early spring of 1905. James Weldon Johnson has credited this playing-singing-dancing orchestra with being the first modern jazz band ever to be heard on a New York stage. This group which combined brasses and saxophones with banjos mandolin and guitars, drums and pianos, was not students nor were they from Memphis. In the later part of the same year they opened in Paris and eventually London and all the important cities of Europe, Joe wrote their hit songs.

The Song Lovey Joe, written by Joe Jordan, gave Fanny Brice her big hit and a start in show business. Fanny's first, in the 1910 Follies, was Ziegfelds fourth. Having a contract but as yet no part in the follies she had appealed to Ziegfeld, "Are you going to let me sing?"

"Of course, Fanny, of course." he said, "Just talk to the music boys he suggested." meaning Joe Jordan and Will Marion Cook the two negro song writers.

When Fanny approached the music boys to see if they might have a song she could do in the follies she was reluctantly told that they had nothing. Hearing Joe picking out a melody with one finger she franticly asked if that tune wouldn't do for her.

"That's nothing." Joe replied "That's just my tune . . They call me lovey Joe where I love and I call this little old thing, "Lovey Joe."

"Sing me the words," Fanny pleaded. "Let me hear the lyrics."

"Haven't got lyrics," Joe said, "this here ain't no song, Fanny."

"That's what you say, brother." Fanny replied, sitting down next to Joe at the piano. "Lets work on it?" she suggested. The next day they were ready for Ziegfeld to hear the song at rehearsal. Afterwards Fanny had her song and "a spot in one."

The first night Fanny appeared on stage and sang, "Lovey Joe," she stopped the follies as cold as any show has ever been stopped, before and since. She was brought back for bows twelve times before the audience would let her go and the show continued.

Today Joe tells of the sad part of her big hit, He states that at that time negros were not permitted in the white theatres. As a result, while his song was making a big hit and a star of Fanny he could only stand outside the theatre and hearing the applause imagine how big his song and Fanny were going over.

In August 1942, Joe, at age of 60, entered the military service as a captain at Ft. Huachuca, Arizona and was given the title Music Officer. There he taught music and wrote military songs such as The Fighting Son O Guns and others not mentioned. He was later transferred to Ft. Lewis, Washington where he continued his service until 1943 when he was discharged. Then he was called back as civilian director to work in the U. S. O. with the same job.

It was Colonel Olds, now city manager, who later acquired an award for Joe as Music Officer and the award now hangs on the wall in Joe's residence.

Since Joe has been in Tacoma he has written many songs, some of which are: Dear Lincoln [The official alma matta of Lincoln High School], the McCarver school song, the State of Washington song. the Tacoma Giant song, the Tacoma Cubs song, 100 years of Progress, the Kaye Hall Song. Head star, Old St. Nicholas [used in the elementary and public schools last Christmas], the Bert McMurtrie birthday song, and most recently Love is in the Air. He is still writing songs.

Mention of Joe's achievements in music can be found in many books in the public library. Some of the books are: Father of the Blues, They All Played Ragtime, the Fabulous Fanny, One Hundred Years of the Negro in Show Business, the ASCAP Biographical Dictionary of Composers, Authors and Publishers, Born with the Blues, Unsung Americans Sung, and others unmentioned.

He now has a record album out titled the music of Joe Jordan played by Lois Delano who was one of his music students. He also has a 45 rpm record out which has both the State of Washington song and One Hundred Years of Progress (Tacoma Centenial) on it. Only last month he appeared at a concert in Los Angeles where he played Lovey Joe and Teasing Rag.

He's the dean of jazz piano

by JOHN S. WILSON

NEW BRUNSWICK, N. J., June 14 - Eubie Blake, the lively 87 year old pianist and composer of "I'm Just Wild About Harry" and "Memories of You," received the first James P. Johnson Memorial Award from the Institute of Jazz Studies at Rutgers University yesterday. The award, named for the celebrated jazz pianist who died in 1955, will be given each year to someone who has "carried forward the jazz heritage."

The presentation was made at the third annual Conference on Discographical Research, a gathering of record collectors primarily concerned with jazz, held here yesterday and today.

Mr. Blake recalled that he had known Mr. Johnson, eight years his junior, "as a kid in Atlantic City." Mr. Johnson was born in New Brunswick.

"I put his wife on the stage." he said, "She was a dancer. She couldn't sing much but - wow! - she had beautiful legs.

Sitting at a piano, Mr. Blake recalled the gathering of discographers with stories of his early days as a pianist in Baltimore and Atlantic City ("When I was a kid, I played in some of the worst places," he declared) and his experiences' with James Reese Europe's band in New York during World War I.

He played some of the compositions and arrangements that marked his long career - "Charleston Rag." which he composed in 1899, ragtime arrangements of Wagner's "Pilgrims Chorus," "Stars and Stripes Forever" and even Cole Porter's "You Do Something to Me," his own "Blue Rag in 12 Keys" and, of course, "Memories of You."

The strength and agility of his long, thin fingers was notable as he dashed off decorative runs and ragtime breaks. And his voice was warm and clear when he leaned back from the keyboard with a pixie smile to sing "As long as you live, you're gonna be my baby."

His bubbling zest and vitality were evident not only in his playing and singing but in the enthusiasm with which he responded to questions from his listeners (I can tell you things that happened from July 4th 1901 - I don't go back farther than that") and in the colorful memories brought back by some of his tunes.

"This," he explained as he swung into his rhythmic "Baltimore Toddle-O," "makes me think of the ladies of the evening raunchin' around in Joe Gans's place, Goldfields, in Baltimore, when I played there."

THOSE RAGTIME YEARS 1897

by JACK CUFF

Evolution leads to a continuous flow of new beginnings and periodically a new beginning occurs without notice or drama at the time. There is born in this year of 1897 an original music called "Classical Ragtime." The music is full of an irresistable liveliness. It's syncopation and mood is a product of the times - perhaps more in the shape of protest, but its form and spirit will grow and flourish.

Despite the obscure and the low estate in which the era of classical ragtime begins, the world will gradually become aware of this music and its light will glow brighter with the passage of years. During the next twenty years this particular music will become the dominating influence in the popular body of music of its contemporary world, and when the light has dimmed the music will live on in the hearts and care of those who recognize and appreciate its classic and permanent qualities.

The year marks the formalization of ragtime through the medium of published scoring. The primitive period of experimentation and discovery is at an end. It is generally agreed that classical ragtime originates as a contribution of the Negro culture in America.

It is ironic that the promotion and introduction of the music necessarily moves into the hands of white musicians and the monopoly of white publishers. Because of the restraints of the times there is little socialization between the black and white societies. White musicians learn from black musicians in an enviroment that labels the music a product of the sporting house. The future of ragtime will not retain such narrow dimensions for long.

A White band leader named William Krell of Chicago receives credit for composing the first published rag entitled "Mississippi Rag". Krell had become familiar with the folk-type ragtime of negro musicians in his travels to various centers along the Mississippi.

The geographical center of classical ragtime fans out from the confluence of the Missouri, Illinois, and Ohio rivers with the Mississippi itself. The influences of ragtime are moving north to Chicago, and to the west and east, and south from

St. Louis along the Mississippi to Memphis, Natchez and New Orleans. At the same time negro musicians are developing their own brand of ragtime along the Atlantic seaboard in the tenderloin districts of cities like Baltimore, Atlantic City and New York as they join forces with the ragtime imported from Missouri.

The cakewalk dance is still becoming increasingly popular. Its scoring is in the ragtime idiom. The cakewalk composer Kerry Mills has come out with a new number which will become his greatest all-time composing effort named "At a Georgia Camp Meeting."

Tom Turpin of St. Louis is the first negro to have a rag printed. His "Harlem Rag" has been published by Robert De Yong and Company of St. Louis.

Of passing interest is the information that a yet unknown 17 year old Percy Wenrich from Joplin, Missouri, has had a 6/8 two step compositon entitled "L'Inconnu" published by Sol Bloom of Chicago. Bloom has however, published a rag by Theo Northrup called "A night on the Levee. An instruction book to be used in learning how to play ragtime is now available from the same publisher entitled "Ben Harney's Rag Time Instructor."

Robert S. Roberts' composition "A Bundle of Rags" has been published by Philip Russel of Cincinatti. In Chicago Will Rossiter has produced Warren Beebe's "Ragtime March" and National Music Company has released "Ragtime Patrol" by R. J. Hamilton.

Also in Chicago an elevated railway line has been completed which encircles the business area of the city. Steam powered trains are now in service. It is expected that electrically powered units will soon replace steam. Citizens of Chicago are beginning to refer to the business area as "the loop".

Willaim McKinley, the Ohio republican, has been inaugurated 25th president of the United States. In New York City the remains of General Ulysses S. Grant, the 18th president, have been transferred from the temporary place of burial to a permanent tomb overlooking the Hudson River. The event involved an all-day ceremony and attracted a large attendance.

In the world of athletics bicycle racing is a popular sport. Jacob Wainwright of Illinois hopes he has created a new feature for cycling competition. He has become proficient in pedalling "backwards." His present record stands at 880 yards backward travel in 51 3/5 seconds. On the boxing front Bob Fitzimmons is the new heavyweight boxing champion following his defeat of James J. (Gentleman Jim) Corbett in 14 rounds at Carson City, Nevada.

The Gold Rush days and Ragtime are enjoying each other in common. The major discovery of gold in August of last year along Bonanza Creek in the Canadian Yukon Territory by George "McCormick" has brought on a gold rush that swells by the day. The location of the find is a few miles to the south of Dawson below the junction of the Klondike and the Yukon rivers. It is reported that more than $5,000,000 in gold dust and nuggets had been taken out of the Klondike region before the rush even began.

Dawson has grown from an isolated outpost into a city in a matter of a few months. Right behind the hordes of prospectors is the flow of businessmen, saloonkeepers, gamblers, multi-talented dancing girls and of course the "jig" piano player with his newly acquired "Rag-Time" repertoire. The keeping of law and order is in the sparsely placed hands of the colorful red-coated Canadian Northwest Mounted Police.

Down in New Orleans crime and vice in many forms have been getting so much out of hand and widespread that the City Council has finally adopted an ordinance promoted by Alderman Sidney Story. Story is a broker dealing in cotton futures, tobacco and other commodities. In his travels abroad he claims to have learned much about the means, in foreign lands, of controlling prostitution and crime related thereto. The original ordinance was introduced on February 8th,. On July 6th it was amended and reads in part, as follows:

> "BE IT ORDAINED, by the Common Council of the City of New Orleans. That Section 1 of Ordinance 13,032 C. S., Be and the same is hereby amended as follows: From and after the first of October, 1897, it shall be unlawful for any prostitute or woman notoriously abandoned to lewdness, to occupy, inhabit, live or sleep in any house, room or closet, situated without the following limits, Viz - From the South side of Customhouse Street to the North side of St. Louis Street, and from the lower or wood side of North Basin Street to the lower or woodside of Robertson Street . . . ."

On September 1st the City Council adopted a further provision of increased limitations in its efforts to confine prostitution to that particular part of the city:

> "On and from the first of January, 1898, it shall be unlawful ..... to open operate or carry on any cabaret, concert-saloon or place where Can Can, Clodoche or similar female dancing or sensational performances are shown without the following limits, Viz: From the South side of Customhouse Street to the North side of St. Louis Street and from the lower side of N. Basin Street to the lower side of N. Robertson Street . . . ."

The creation of these 15 squared blocks into a defined district touching on the original French Quarter "Vieux Carre" has given rise to the name "Storyville" much to the disgust and embarrassment of Alderman Story.

(It is interesting for the purpose of considering historical sequence to note that the establishment of Storyville proper as a fully operating district lagged behind the beginning of the ragtime era to the north. Storyville is often called the cradle of "New Orleans Jazz". Ferdinand Joseph (Jelly Roll) Morton in 1897 is only 12 years of age and a struggling pianist at Gulfport Mississippi. He was born in New Orleans in 1885. While he later proclaimed himself as the "Inventor of Jazz " Jelly Roll did not become part of the storyville scene until 1902 when he was 17.)

The ragtime bands of New Orleans of the nineties play their kind of syncopation for parades, advertising wagons, picnics and other outdoor events. Cabaret bands are usually made up from the personnel of the street bands and do not require a keyboard artist. The piano is simply not a part of the instrumentation for the New Orleans brand of ragtime and will not be until after the turn of the century.

The father figures of classical ragtime are Scott Joplin, Tom Turpin and others from Missouri. In the case of New Orleans "Jazz" they are Buddy Bolden, Papa Jack Laine and others from the "Crescent" City.

The greatest patriotic march of the year is the Composition of John Philip Sousa entitled "The Stars and Stripes Forever" For the basso profundo there is a Lamb-Petric song of note "Asleep in the Deep" The team of Williams and Walker made their first appearance as songwriters with "De Darkies Jubilee". The team of Cole and Johnson wrote "La Hoola Boola" which will later become the source tune for Yale's "Boola Boola." Other popular music this year includes "Beautiful Isle of Somewhere (Pounds-Fearle), "I love my Little Honey" (Ben Harney), Oh! Daddy (McGlennon), and "The Sporty Widow Brown" (Braisted-Carter).

The Diamond Jubilee celebrations for Queen Victoria draw attention to the British Empire "on which the sun never sets".
Britain is now the world's number one power. It is conincidental that the greatest years of British glory as an Empire,, New Orleans Storyville days, and the golden era of Classical Ragtime will all move toward their climax during the same period of years. In the meantime let the Ragtime roll!

SOMETHING DOING...

JOHN ARPIN	- at Beverly Hills 5 p. m. to 7 p. m. and - at Mr. Tony's Place 9. 00 p. m. to l. 00 a. m. in Toronto
BOB DURST	- appearing in San Francisco
GALE FOEHNER	- Last Chance Saloon, Rochester.
KEN MAYHERCY	- "Ragtime $ Bill" at the Inn, Steamboat Springs, Colo.
MIKE MONTGOMERY	- at the Dakota Inn, Rathskeller, Detroit, Friday nights
MAX MORATH	- his show "At The Turn of the Century" opens in San Francisco, August 10th at Curran Theatre.
CHARLIE RASCH & 'SISTER KATE' ROSS	- Friday & Saturdays at Vigio's supper club - Ypsilanti, Mich. - Sun. at Anchor Inn - Portage Lake
LOWELL SCHREYER	- at Michael's Gay 90's Restaurant, Mankato Minn. Sat - nights
STEVE SPRACKLEN	- at Crazy Horse Saloon - Alexandria Bay, N. Y. thru August.
TREBOR TICHENOR	- and the St. Louis Ragtimers can be heard on the - Goldenrod Showboat in St. Louis, Missouri.
PETER TURNER	- at Bird Cage, Cambridge, England.
TED WYNDHAM	- and the Red Lion Jazz Band; at The Surrey Restaurant. - 1100 Philadelphia Pike, Wilmington, EDel.

PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.

THE TANGO
TWO STEP
by
Joe Jordan
Published for
Band & Orchestra
by
WILL ROSSITER
THE CHICAGO PUBLISHER
136 W. LAKE ST. CHICAGO, ILL.
ALBERT & SON, SYDNEY, AUSTRALIA
COPYRIGHT MCMXIII BY WILL ROSSITER
FONA LONGEST